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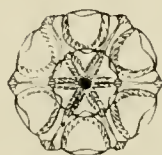
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ARCHITECTURE

THE ARCHITECTURAL
YEAR BOOK
UNIVERSITY OF ILLINOIS
VOLUME SIX · · MCMXVI

THE ARCH ITECTURAL YEAR BOOK

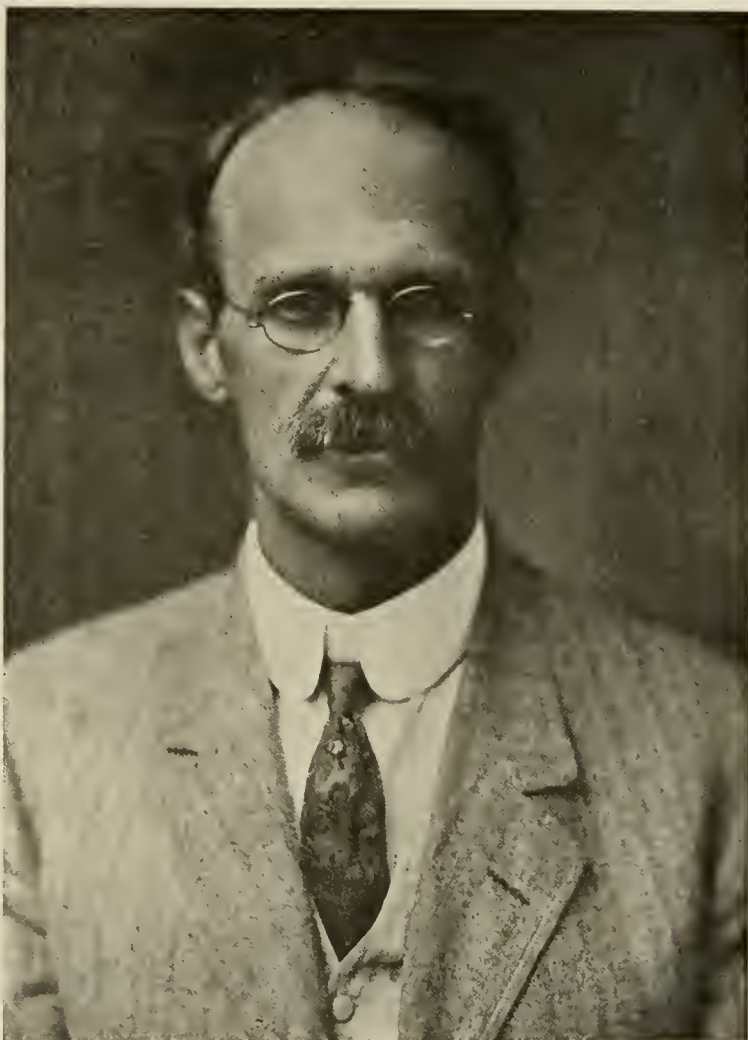
UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN



PUBLISHED BY THE
ARCHITECTURAL CLUB
MCMXVI

To Joseph Corson Llewellyn

In appreciation of his achievement as a successful architect, and his service to the active student body and to the development of the Department, the students of the Architectural Department of the University of Illinois dedicate this volume.



Levellyn

FOREWORD

The function of a Year Book is only partially fulfilled in the publishing of a selected number of drawings and sketches of particular merit.

As an annual publication, this issue of the Year Book is intended to cover briefly the activities of the Architectural Department as a whole, to serve as a book of reference as well as a record of the year's work, and to include a short description of courses as offered.

It is with these purposes in view that we submit this book to its subscribers.

—THE YEAR BOOK STAFF.

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Architectural Year Book

1915-1916

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THE DEPARTMENT OF ARCHITECTURE

The instruction of the architectural department at Illinois comprises two courses: architecture and architectural engineering. The primary aim of the course of architecture is to fit the student to conceive and design buildings which shall be at once thoughtful and beautiful. The aim of the course in architectural engineering is to train the student thoroughly in the scientific determination and verification of structural methods. The subjects studied must be largely the same, but the emphasis and method of treatment are and should be different.

The obligation of the department is to train leaders in architectural design. For leadership men must be given power to understand the movement in which they are to take part, and knowledge less of specific practical types than of fundamental elements and principles. Such understanding demands familiarity not only with the history of architecture itself, but with general history, language, and a multitude of other subjects for which the four-year architectural course affords little scope. Until the high school can furnish this training, two ways are open—to combine these liberal studies with the professional course, or to demand equivalent work before entrance. So far, Illinois has followed the first and more conservative method, making such increases in the liberal subjects as has seemed possible without lengthening the course.

Central in the work of the school is the direct instruction in architectural design. This is given at Illinois not only by the solution and criticism of problems in design, but by constant parallel lectures, and research work in the library. The interrelation between actual practice in design and theoretical instruction in elements and principles is perhaps closer than in many of the architectural schools, and is certainly one of the greatest sources of strength at Illinois. The sequence of lectures and problems is an orderly one, devised to secure a steady development from simple to complex, with attention focussed on one new thing at a time.

In the first semester of the freshman year a course of general lectures on the principles and qualities of architecture is given, illustrated by a limited number of carefully selected monuments. At the same time in the drafting room the student is introduced to the technique of architectural expression,—instrumental drawing, freehand drawing in line and in light and shade, wash rendering, shades and shadows, and linear perspective. All these branches of technique are exercised from the start on architectural forms. In the second semester begins the direct and systematic study of these forms themselves. The classic forms are

studied chiefly, both as those of our traditional heritage and those in which the principles are illustrated most simply. No fetish is made of the classic "Orders". The simpler forms—walls, mouldings, openings, and so on—are taken first, and the Orders are finally reached as certain very perfect solutions of the problem of the portico, which have shown also an unrivalled applicability for decorative uses.

The work in design of the three later years is not divided into courses of fixed duration, but into six stages of a fixed degree of difficulty, through which the students advance in varying lengths of time, depending on their ability and success. The first three grades are devoted primarily to the study of the simple architectural units; the general elements of facades,—bays, pavilions, loggias, and so on; the general elements of plans,—vestibules, porticoes, stairways, and other means of circulation. The three upper grades are devoted primarily to the study of composition, using these elements in the design of complete buildings of increasing extent and complexity. Problems are of two chief kinds; rendered problems lasting several weeks, in which mature study is given and somewhat elaborate drawings are made, representing the subject with essential completeness; sketch problems of a week or less, in which an idea is presented in a more summary way.

All these problems are competitive, based on a set of common requirements to which each man must conform. The drawings are graded by a jury composed of all the instructors in design, avoiding any injustice through personal idiosyncrasy or favoritism. Immediately after the judgment, while the difficulties of the problem are still fresh in mind, the drawings are hung in the exhibition hall of the department to enable the students to compare solutions and progress.

The awards given in the problems in design are "Pass", which denotes an average standard of excellence, "Mention" and "Mention Commended", which denote successive degrees of distinguished excellence. For every exceptional work a still higher recompense, the "Medal", is given.

Advancement from each grade to the next is dependent on the securing of a fixed number of points, the number obtained for any problem depending on its length and on the award received. A student obtaining an average award of "Pass" will advance exactly one grade in a semester. If he does not secure a certain number of points in a semester, however, or succeed in completing the grade in the maximum time, he must forfeit all the points he has gained and begin the grade anew. A "point" or credit represents a certain fraction of the quantity

of work required for a degree. The quality of that particular quantity of work, indicated by the award with which the point was earned, is represented in percentage and averaged to secure the student's mark according to the general marking system of the University.

The schedule of dates for the problems in design is carefully made up in such a manner that it is feasible, whenever the Department desires, to enter men in the national competitions held by the Society of Beaux-Art Architects. In this way men may gain valuable experience and the school may secure some data of comparison between its work and the work of other agencies.

The instruction in architectural design is supplemented as usual by extended work in freehand drawing, in construction, in architectural history, business relations, and other professional subjects. A very complete and effective course in specifications and working drawings is one of the strongest features of the curriculum.



A SUMMER CAMP IN THE
ADIRONDACKS
Grade V R. S. Thiele
Mention Commended

ARCHITECTURAL DESIGN

The organization of the work in Design is based on the idea that efficient training involves the attainment of a certain degree of proficiency, rather than the doing of a certain amount of work.

The course is divided into six pages of advancement called grades. Work in all of these grades is carried on simultaneously, so that it is possible for the student to enter or complete any of them at any time, irrespective of their class. The normal time to complete them is three years; to the students completing them in less time special advanced work is open.

The work consists of the solution of problems, supplemented by individual criticism, lectures, and library sketches. The first three grades deal generally with the elements of elevation, and plan; the last three, with the composition of these elements of elevation and plans into complete buildings or groups of buildings. For the study and criticism of problems, the students are divided into groups or "Ateliers", and are permanently assigned to separate quarters and to separate instructors.



A RENAISSANCE CHURCH, SIDE ELEVATION
Grade VI
Mention Commended.

Wm. Crutchfield



A CHURCH IN RENAISSANCE STYLE

Grade VI
Mention Commended

E. G. Schaumberg



A CHURCH IN RENAISSANCE STYLE

Grade VI
Mention Commended

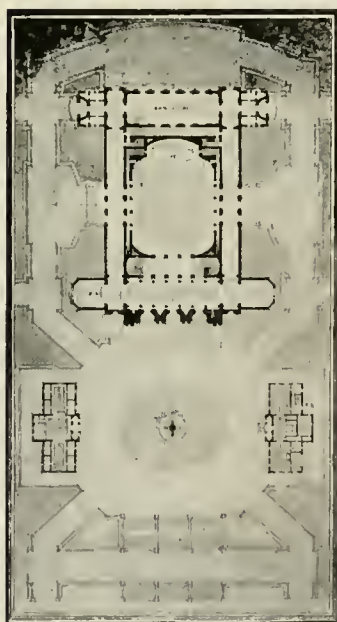
Wm. Crutchfield



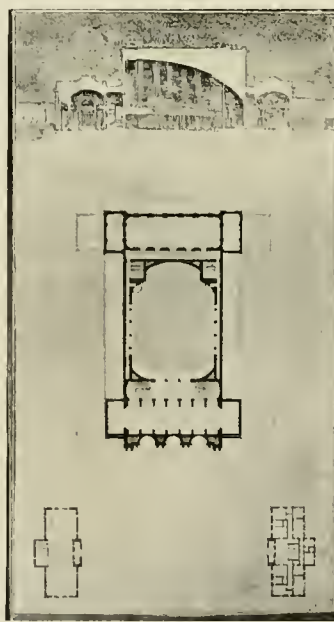
AN AUDITORIUM ELEVATION

Grade VI
Mention Commended

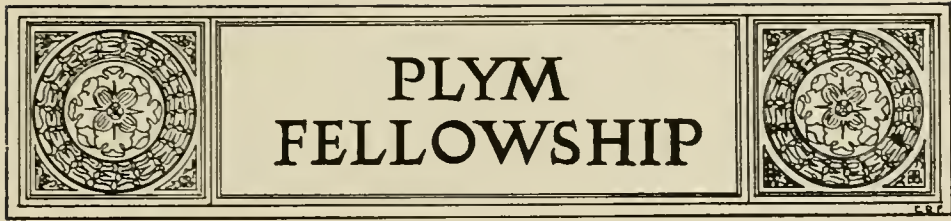
C. A. Klein



PLAN GROUND FLOOR
Grade VI C. A. Klein
Mention Commended

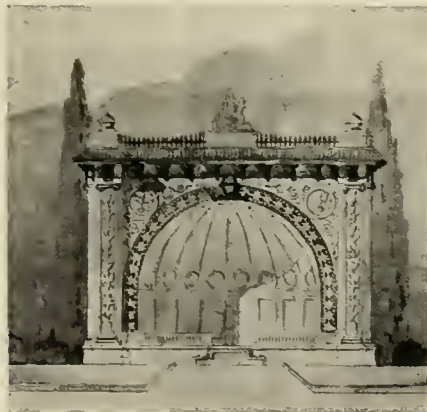


PLAN SECOND FLOOR
Grade VI C. A. Klein
Mention Commended

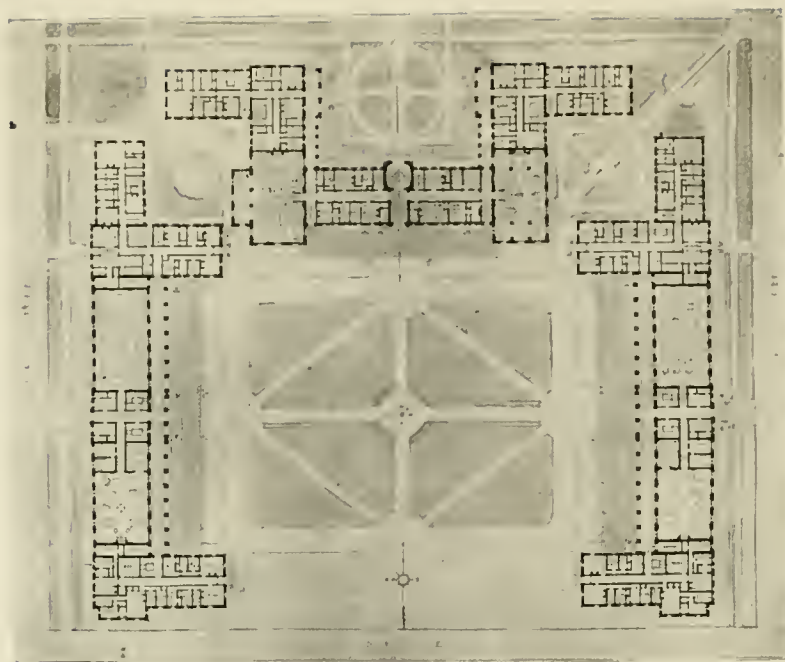


ANNOUNCEMENT

The Architectural Year Book Committee desires to announce that the Plym Fellowship drawings presented in this number of the Year Book are for the year 1915 and that the 1916 drawings will appear in the edition for next year.



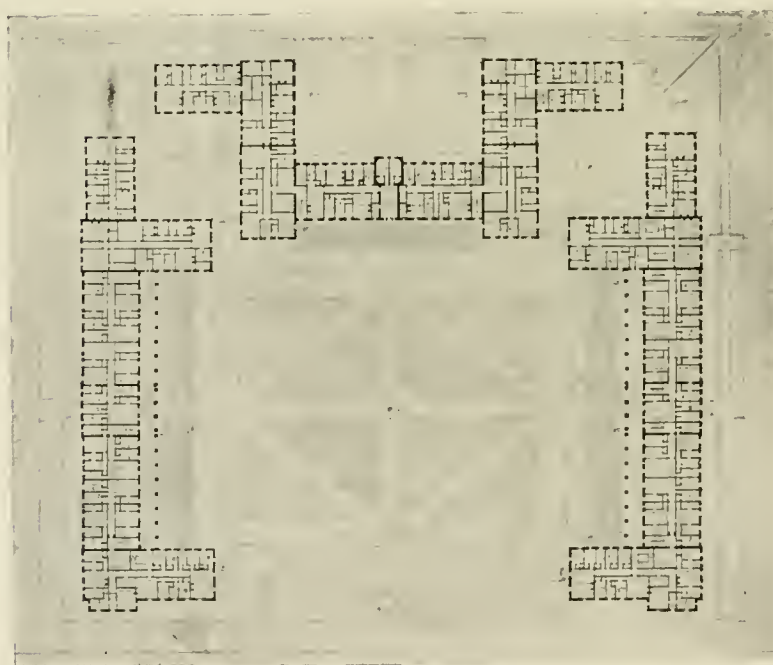
A BAND STAND
Grade II A. C. Zimmerman
Mention



FIRST FLOOR PLAN

Placed First

A. R. Brandner, 1913

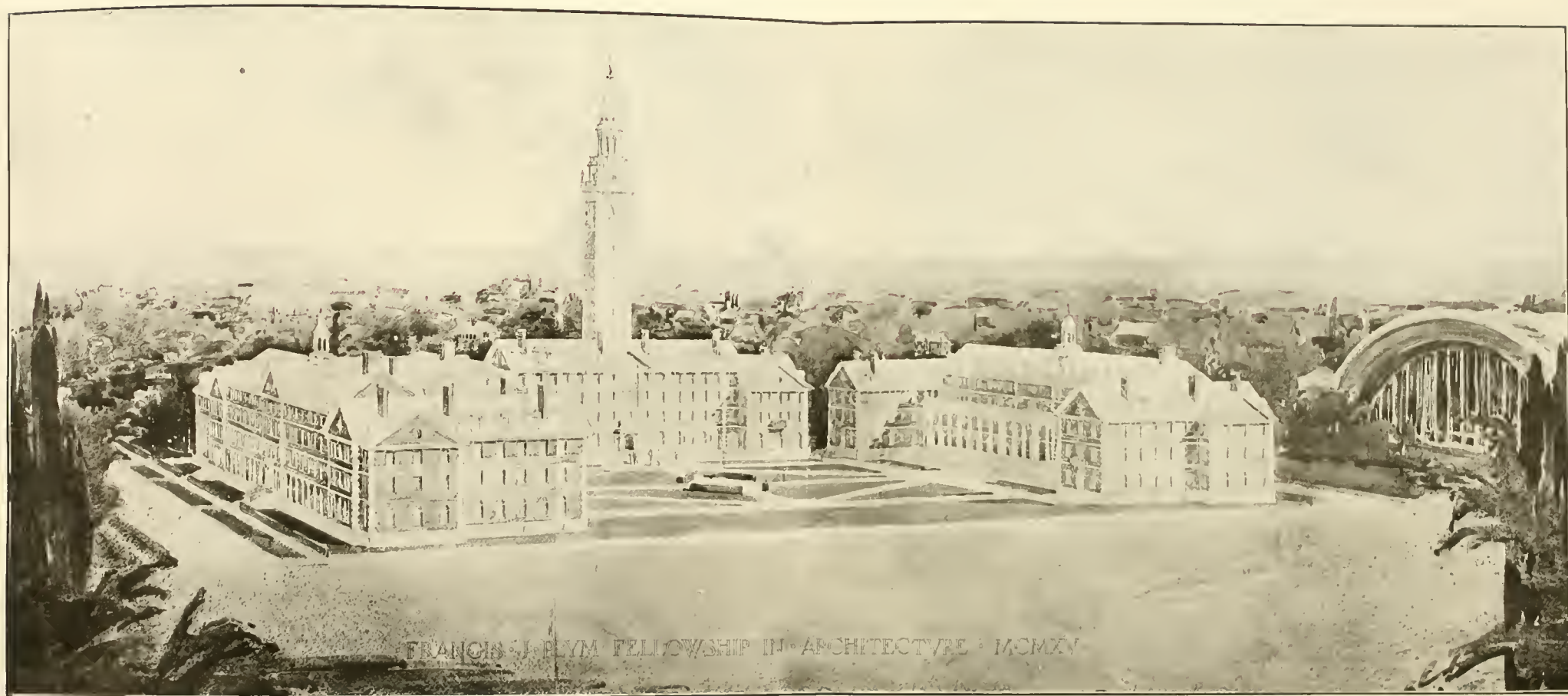


SECOND FLOOR PLAN

Placed First

A. R. Brandner, 1913





FRANCIS J. PLYM FELLOWSHIP IN ARCHITECTURE • MCMXV



A FRATERNITY HOUSE ELEVATION

Grade V
Mention Commended

D. C. Schuler



A FRATERNITY HOUSE PLAN

Grade V
Mention Commended

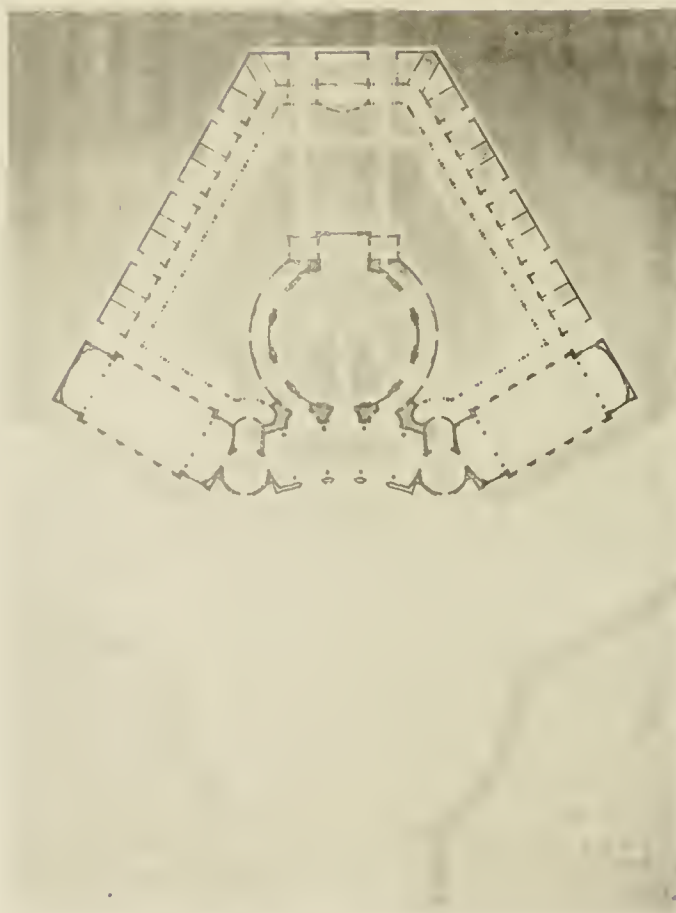
D. C. Schuler



A SCHOOL OF FINE ARTS ELEVATION

Grade VI
Mention Commended

F. G. Rounds



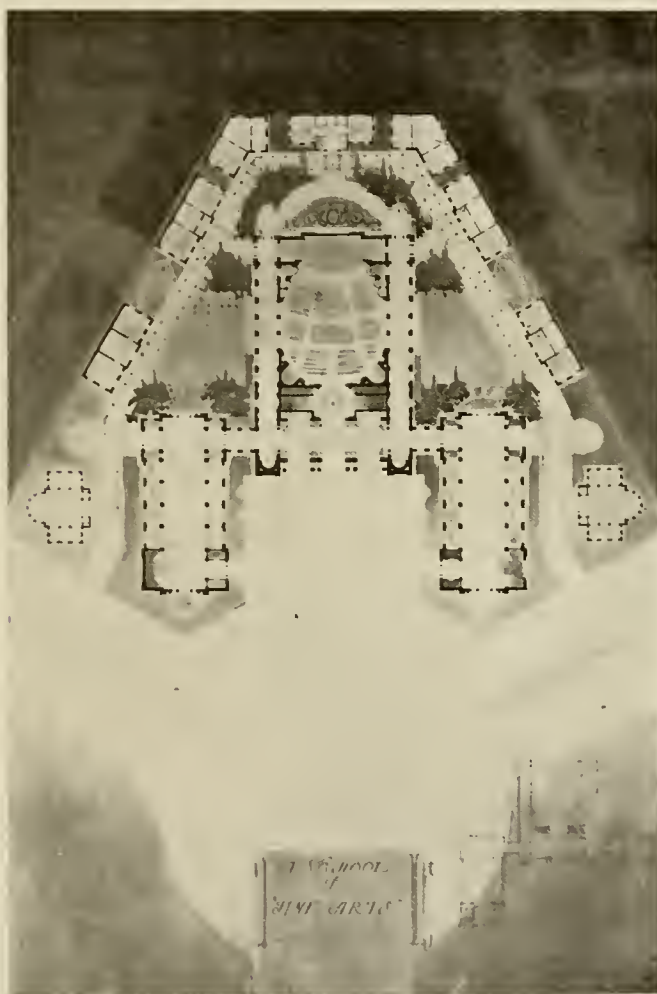
A SCHOOL OF FINE ARTS PLAN

Grade VI
Mention Commended

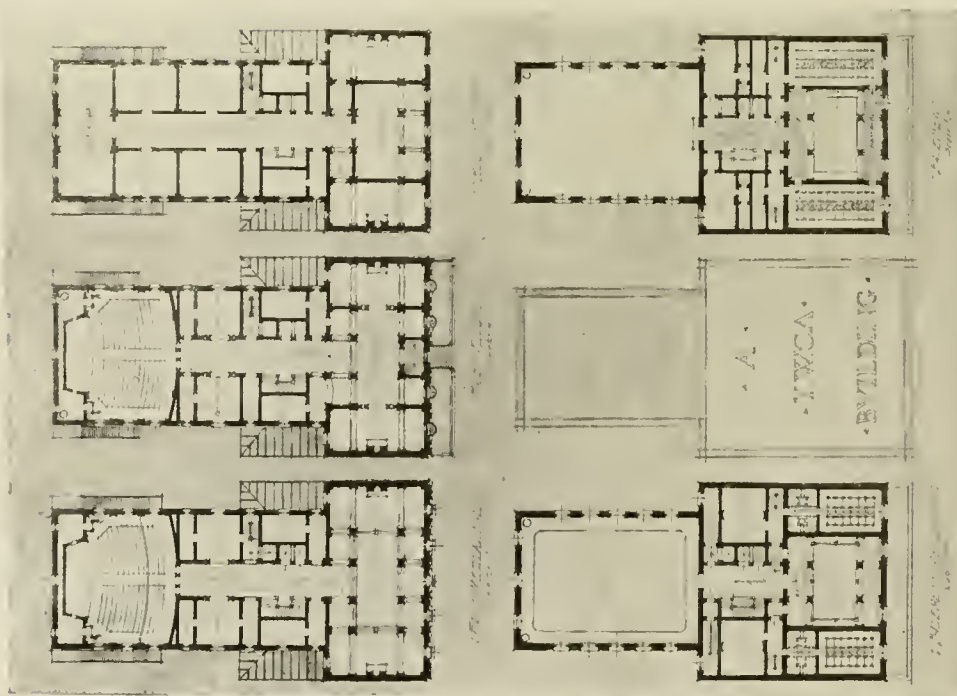
F. G. Rounds



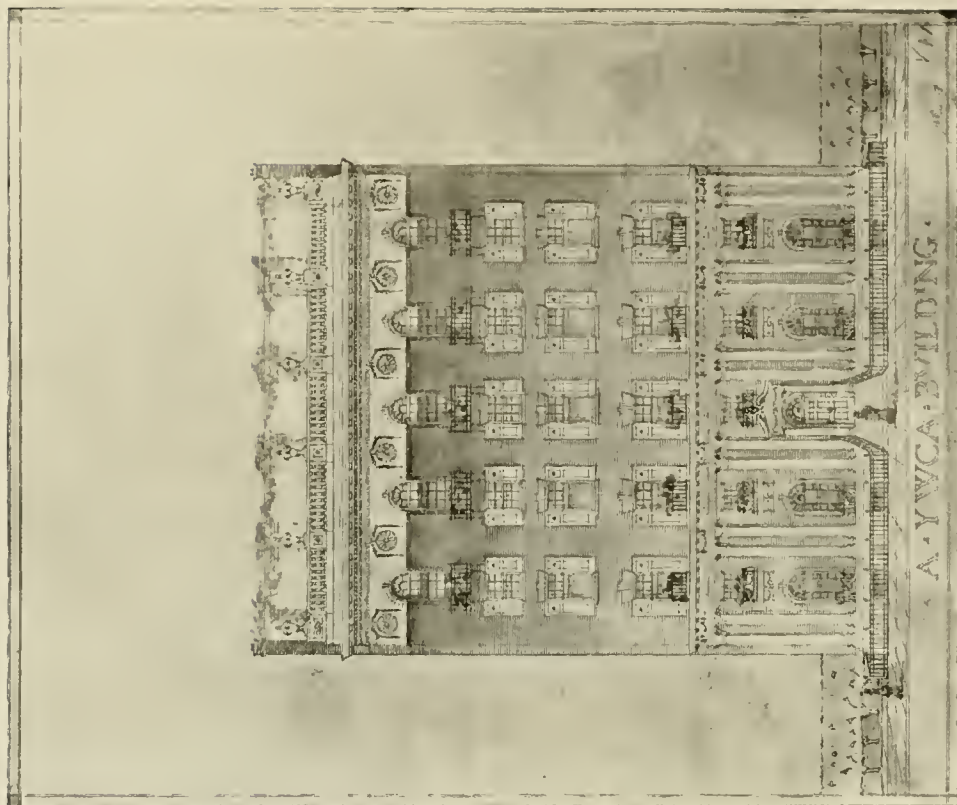
A SCHOOL OF FINE ARTS ELEVATION
 Grade VI
 Mention Commended R. W. Leibsle



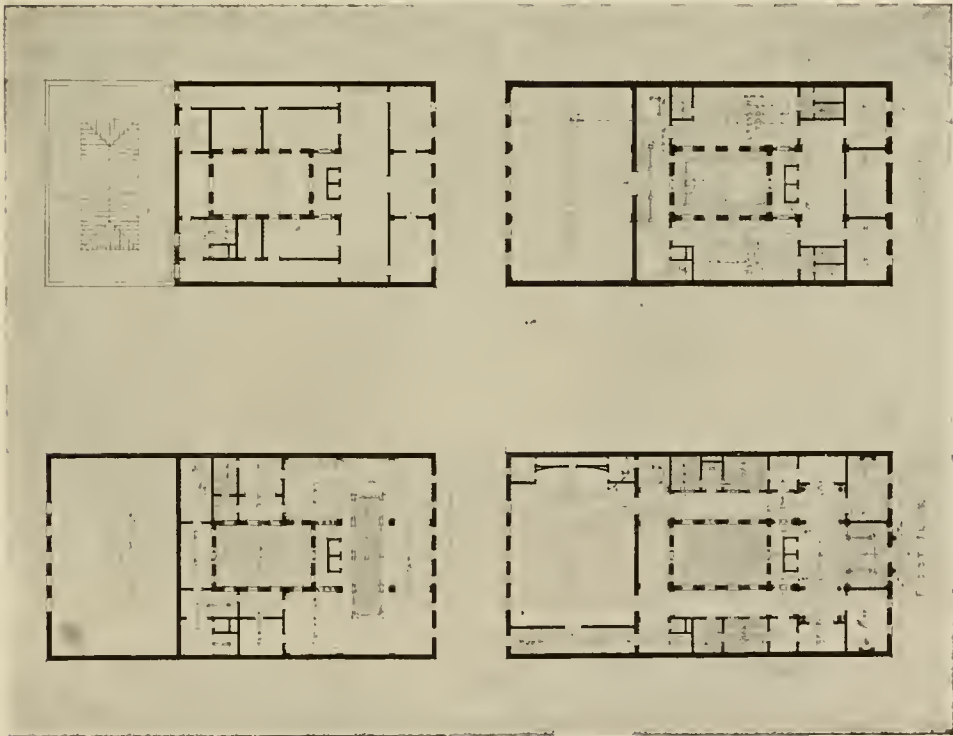
A SCHOOL OF FINE ARTS PLAN
 Grade VI
 Mention Commended R. W. Leibsle



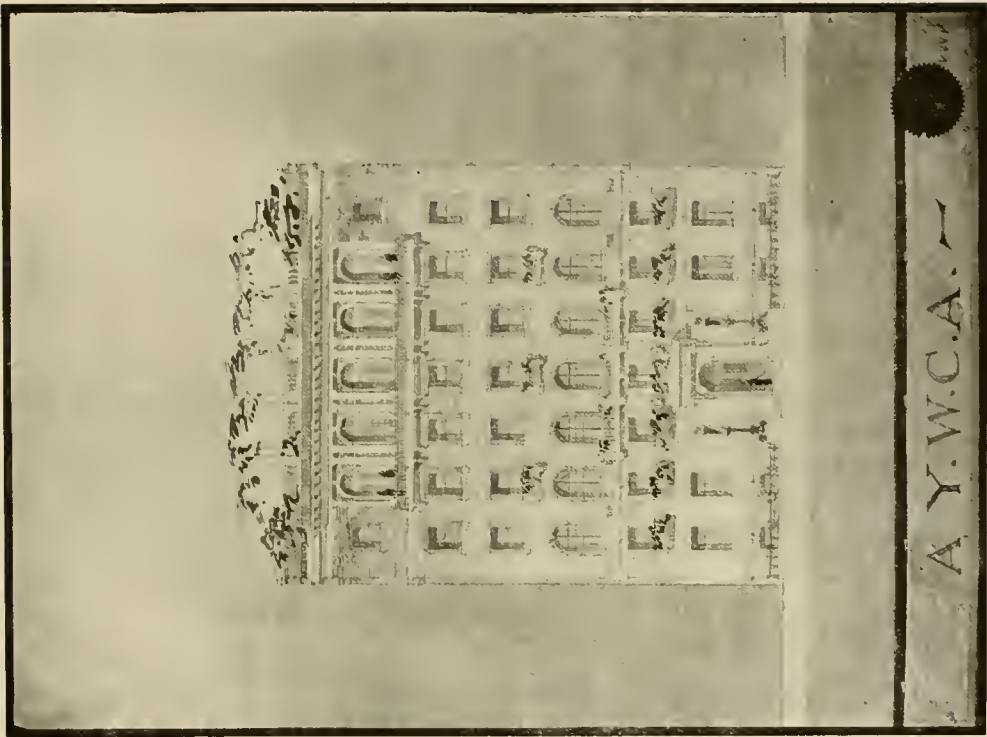
Grade V A. Y. W. C. A. BUILDING
Mention Commended
PLANS J. P. Russett



Grade V A. Y. W. C. A. BUILDING
Mention Commended
ELEVATION J. P. Russett



A Y. W. C. A. BUILDING PLANS
Grade V Medal E. G. Schaumburg



A Y. W. C. A. BUILDING ELEVATION
Grade V Medal E. G. Schaumburg



AN ASSOCIATION BUILDING

Grade IV
Mention Commended

H. G. Overend



AN ASSOCIATION BUILDING

Grade IV
Mention Commended

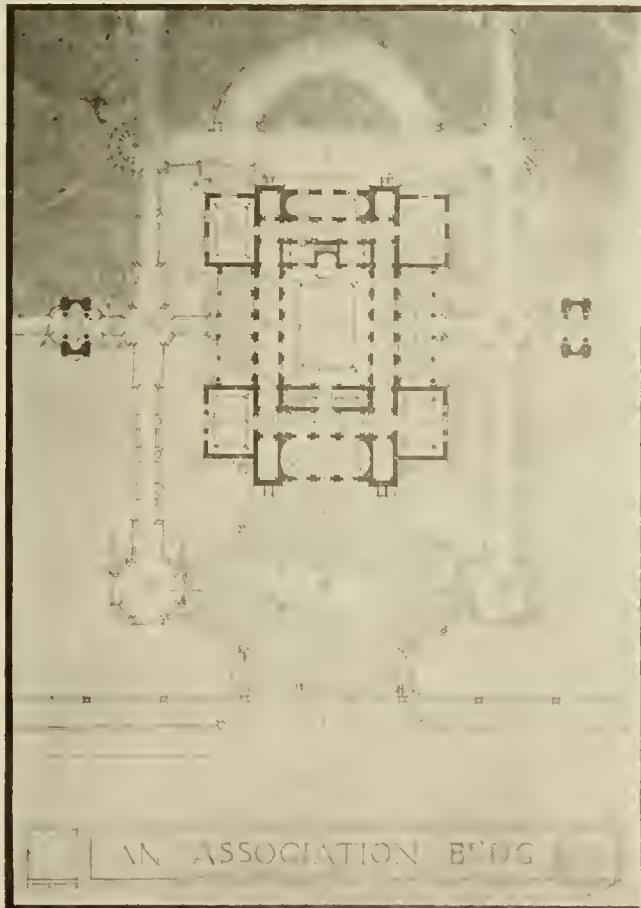
H. G. Overend



AN ASSOCIATION BUILDING

Grade IV
Mention Commended

E. G. Martin



AN ASSOCIATION BUILDING

Grade IV
Mention Commended

E. G. Martin



SCARAB COMPETITION



COMPETITION IS
ANNOUNCED BY THE
SCARAB SOCIETY TO
PLACE AN ANNUAL
PRIZE BEFORE THE
STUDENTS IN ARCHITECTURE CON
SISTING OF A BRONZE MEDAL TO BE
KNOWN AS AND CALLED THE

Scarab Medal

THE MEDAL SHALL BE AWARDED TO THE WINNER OF A
COMPETITION IN ARCHITECTURAL DESIGN WHICH SHALL
BE THE SOLUTION OF THE TWO WEEKS PROBLEM
GIVEN OUT ON MAY 17, AND OPEN TO ALL STUDENTS
IN GRADES II, III, AND IV.

THIS COMPETITION SHALL BECOME AN ANNUAL
INSTITUTION OF THE ARCHITECTURAL DEPARTMENT
AND SHALL STAND AS A RECOGNITION OF ABILITY
IN ARCHITECTURAL DESIGN. THE JUDGMENT OF THE
PROBLEM AND AWARD OF THE MEDAL SHALL BE MADE
BY THE FACULTY WHO SHALL ALSO ANNOUNCE
THOSE DRAWINGS RECEIVING FIRST, SECOND, THIRD AND
FOURTH MENTIONS.

LEIDOLF & CRITCHFIELD



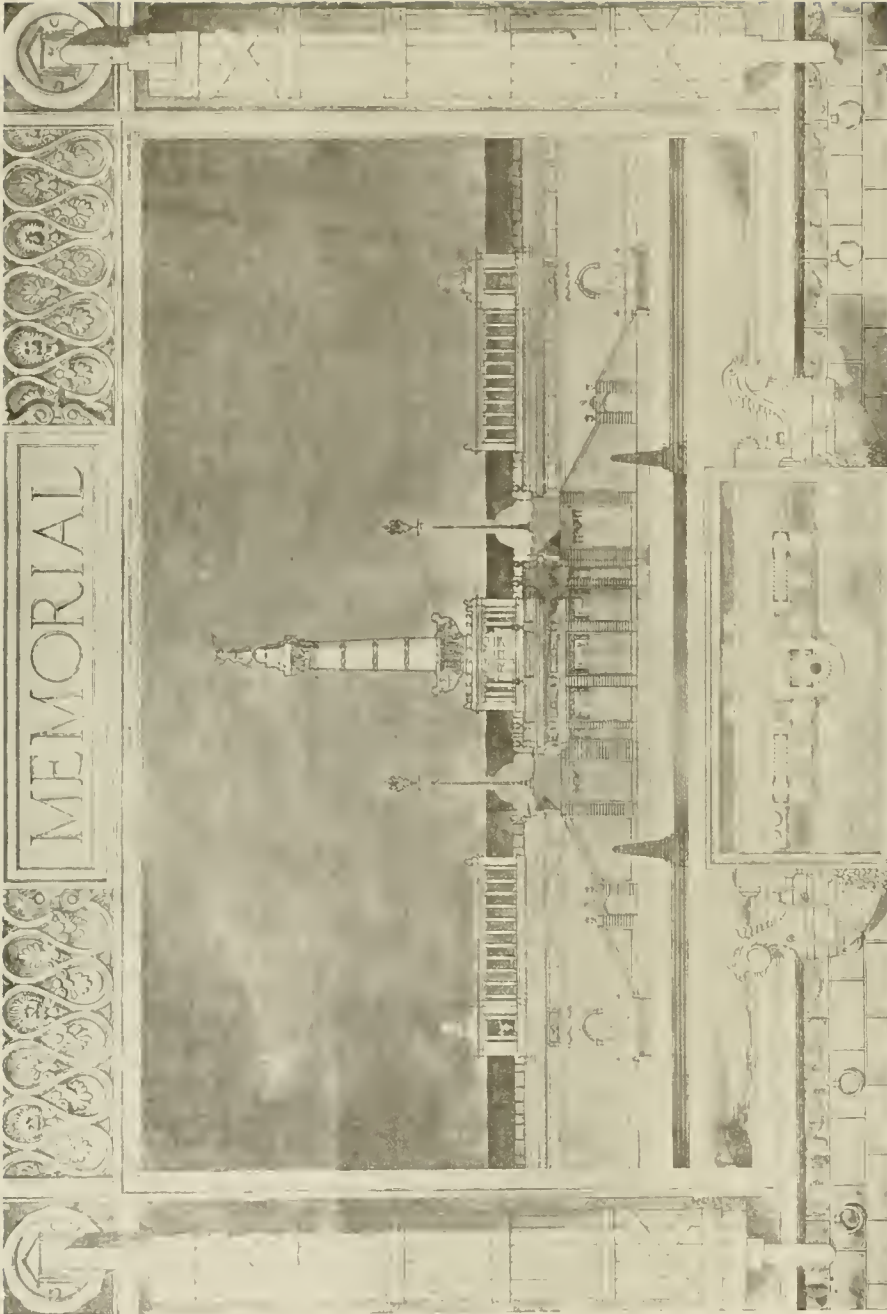
Scarab Competition, 1915

PLACED FIRST

G. H. Thomas



SCARAB MEDAL



PLACED FIRST

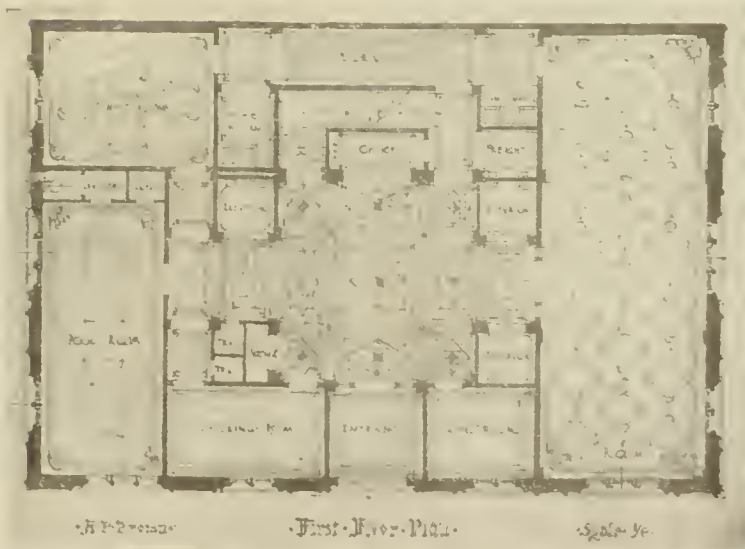
Remington

Scraps Competition, 1916



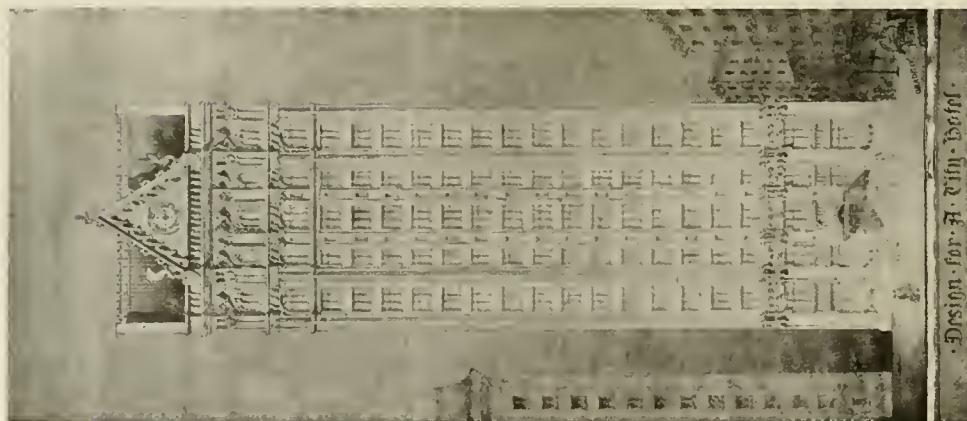
Grade IV
Mention Commended

A. P. Brown



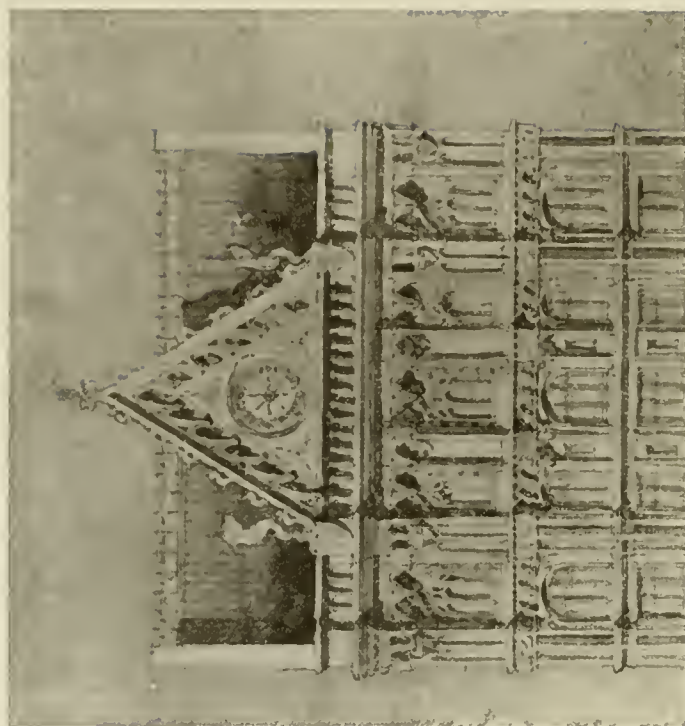
Grade IV
Mention Commended

A. P. Brown

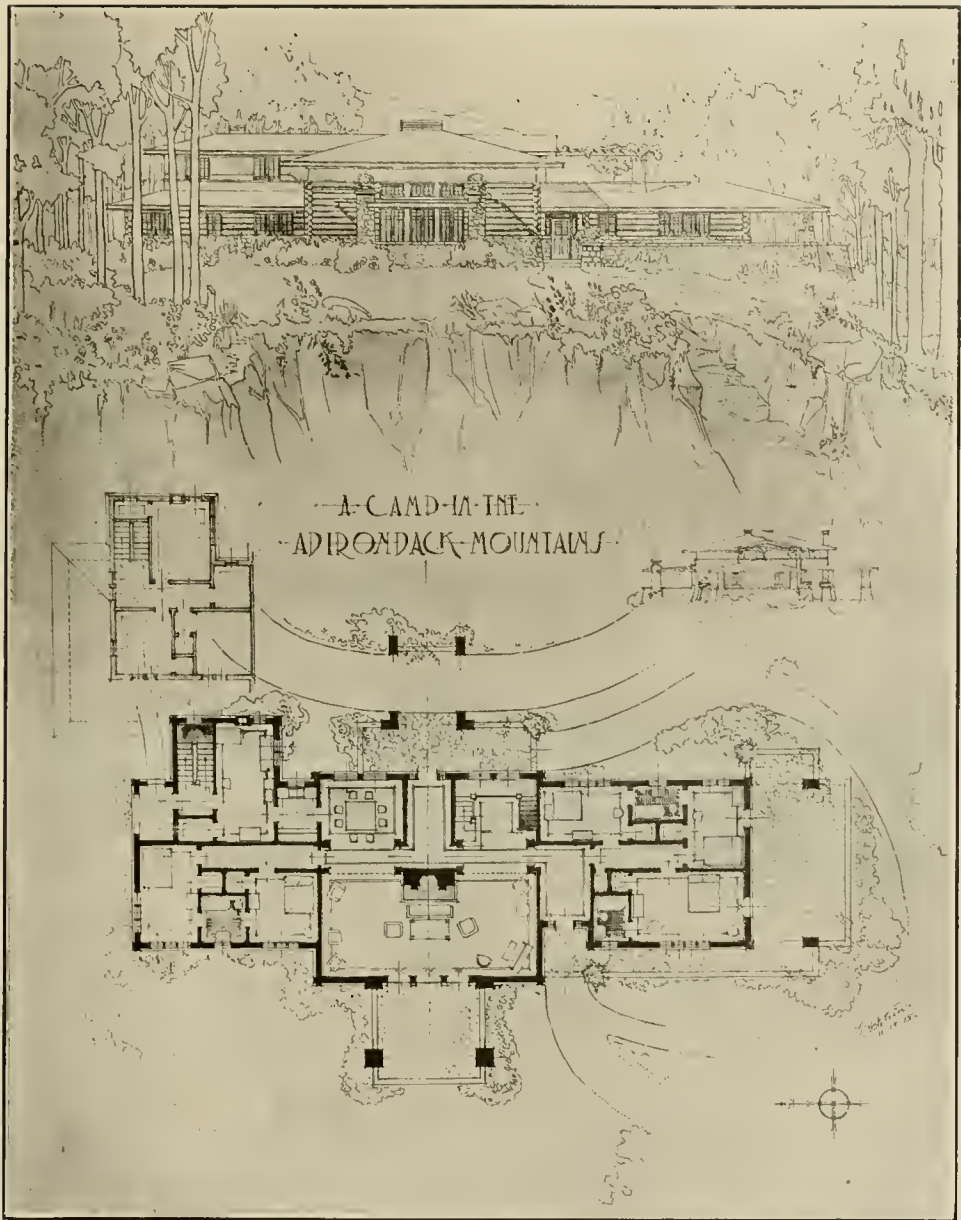


ELEVATION

A. P. Brown



DETAIL OF TOP
A CITY HOTEL



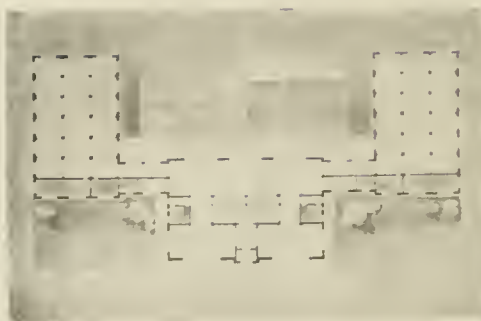
Grade V
Medal

A SUMMER CAMP

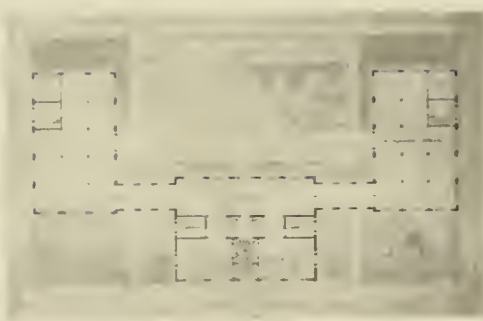
C. A. Klein



A SUBWAY ENTRANCE
3 Hour Sketch J. W. Bailey



PLANS
M. D. Remington



AN AUTOMOBILE SALES ROOM
F. L. Goldman



Grade IV
Medal

AN AUTOMOBILE SALES ROOM

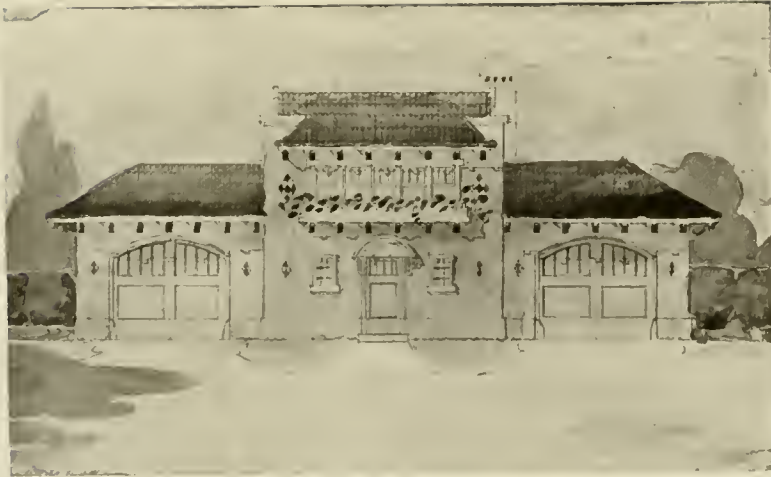
F. L. Goldman



Grade IV
Mention Commended

AN AUTOMOBILE SALES ROOM

M. D. Remington



A SMALL GARAGE

Sophomore A. E.
Mention Commended

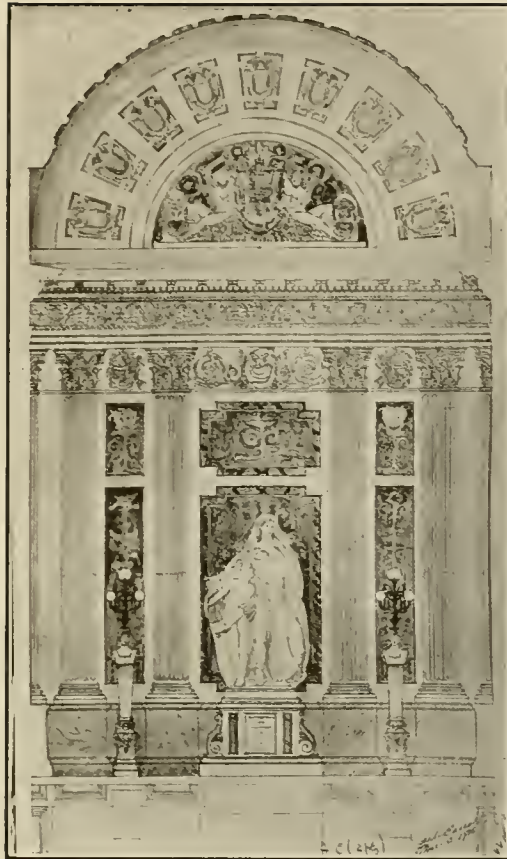
B. Thurud



A SMALL GARAGE

Sophomore A. E.
Medal

H. Vaughn



A TREATMENT FOR A LOBBY

Grade III
Medal

J. A. Carroll



A DOORWAY

Grade II
Mention Commended

R. M. Lender



A BANK DOOR

Grade II
Mention Commended

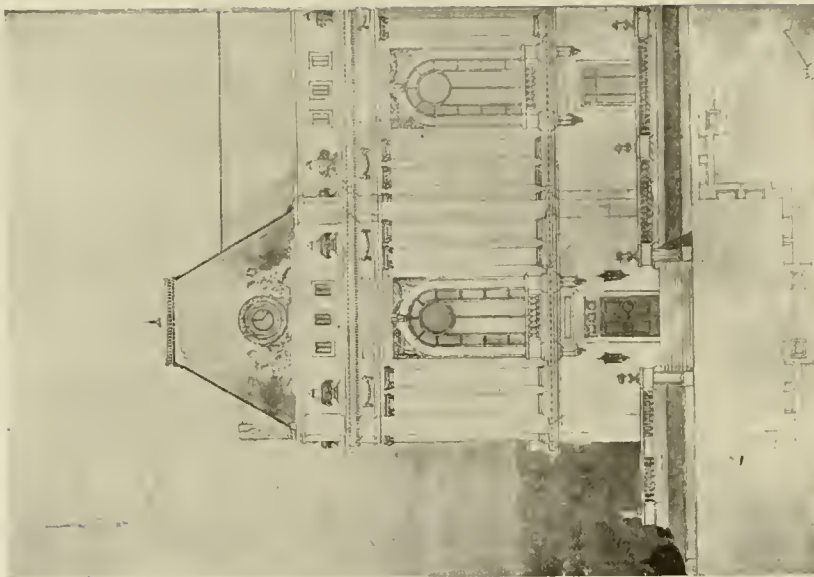
R. S. Raaberg



AN END PAVILION

E. V. Kratz

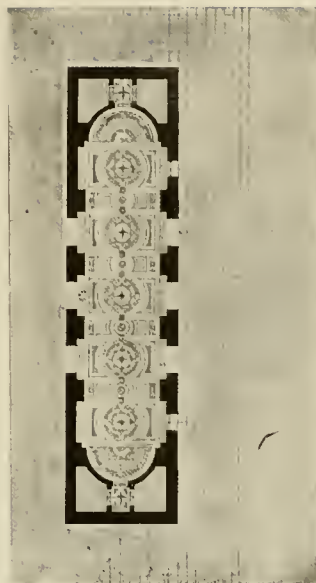
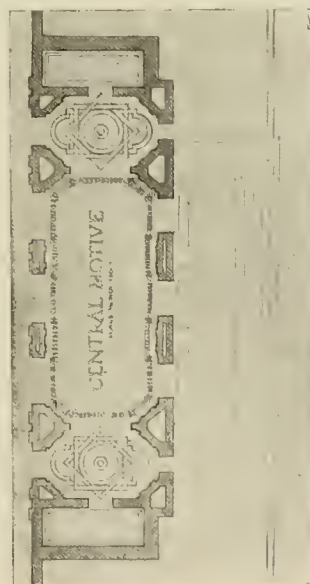
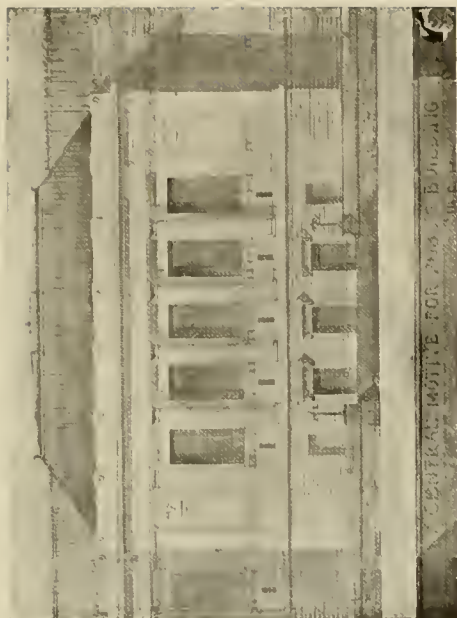
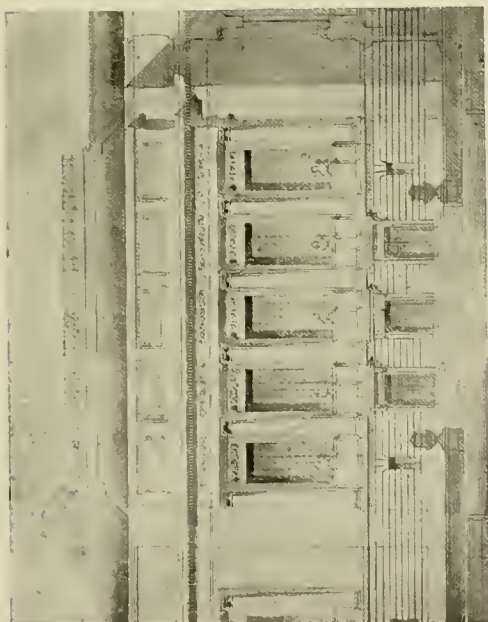
Grade II
Mention



AN END PAVILION

A. C. Zimmerman

Grade II
Pass



A CENTRAL MOTIVE
Grade II

L. L. Smith
Medal

H. G. Antenen
Medal



Grade II
Medal

AN ORIENTAL FOUNTAIN

K. M. Wagoner



A MOORISH FOUNTAIN
Grade II G. P. Lagergren
Mention Commended



A MAUSOLEUM
Grade I H. P. Buck
Medal



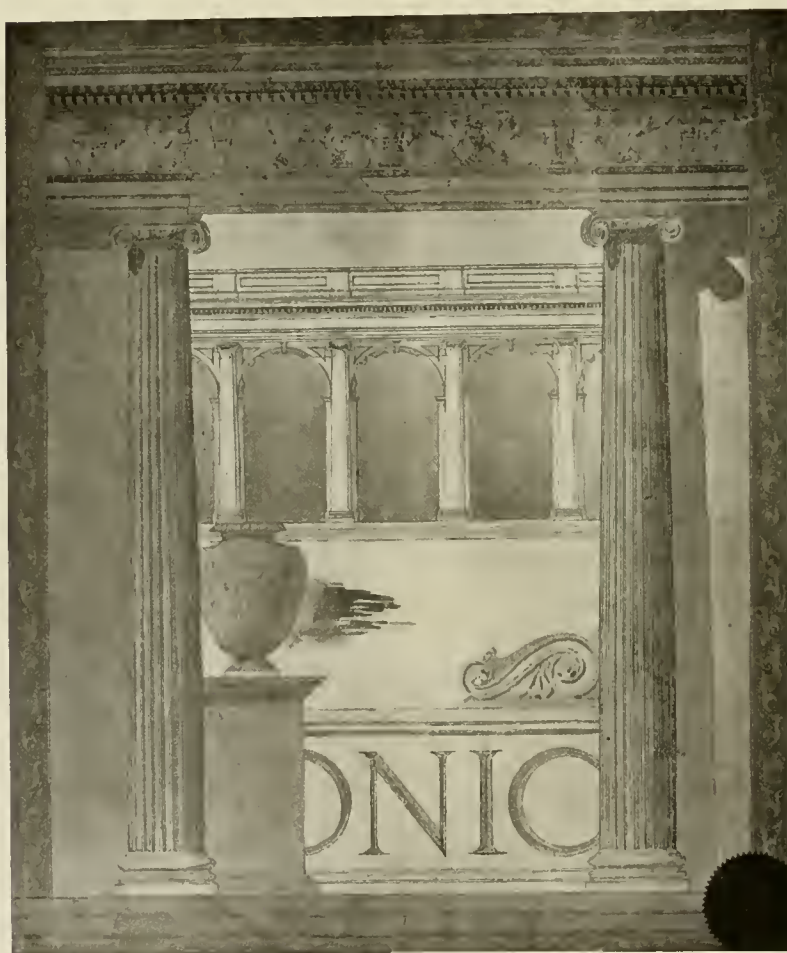
A WATER TANK
Grade I H. Jacobi
Mention Commended



A GUIDE POST
Grade II E. V. Kratz
Mention

ARCHITECTURAL DRAWING

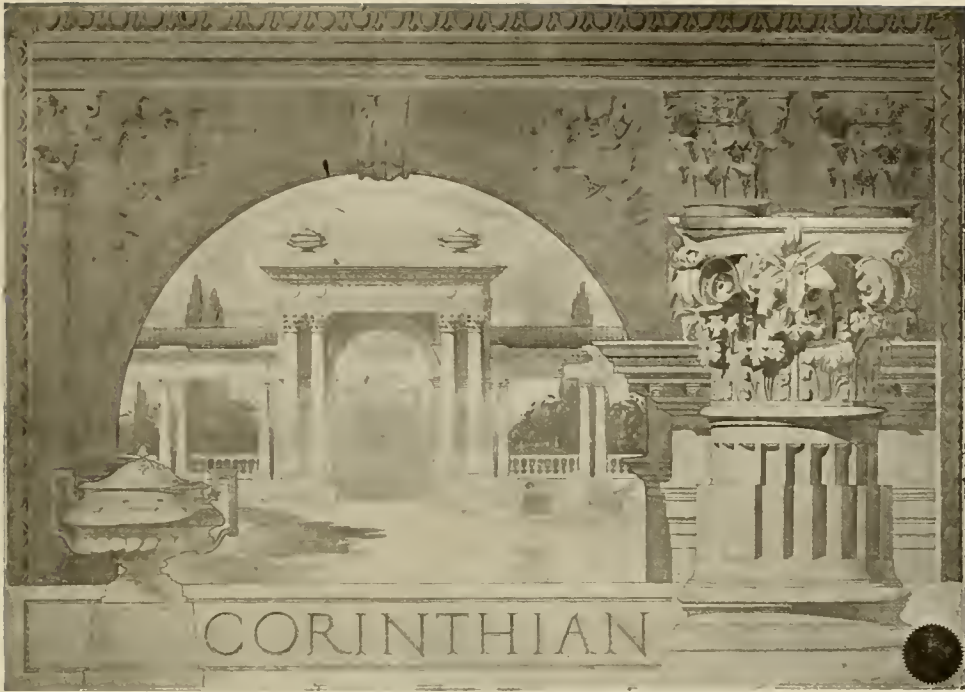
The work in Architectural Drawing prepares for the courses in Architectural Design by study of the technique of expression and the vocabulary of elementary forms. Instrumental drawing, freehand drawing in pen and pencil, wash rendering, linear perspective, and the casting of shadows are exercises in the presentation of simple subjects, culminating in the classic order.



A STUDY OF THE IONIC ORDER

Sophomore A. E.
Medal

G. B. Townsan



Sophomore A. E.
Medal

AN ENTRANCE TO A COURT OF HONOR

G. Keck



Sophomore A. E.
Medal

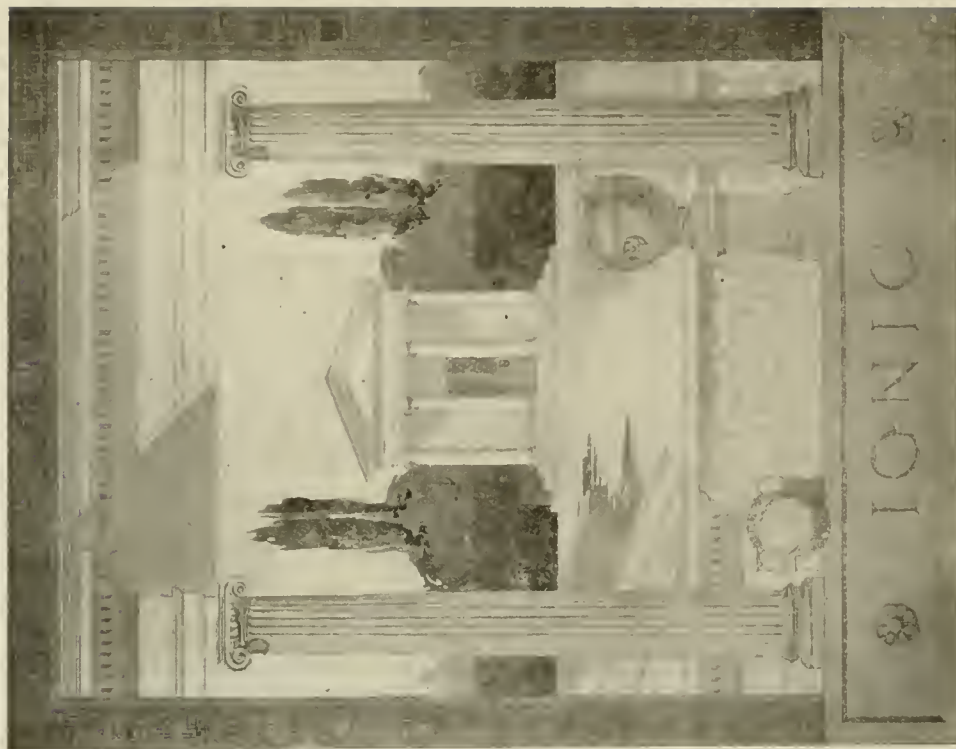
A PAVILION

E. T. Blix



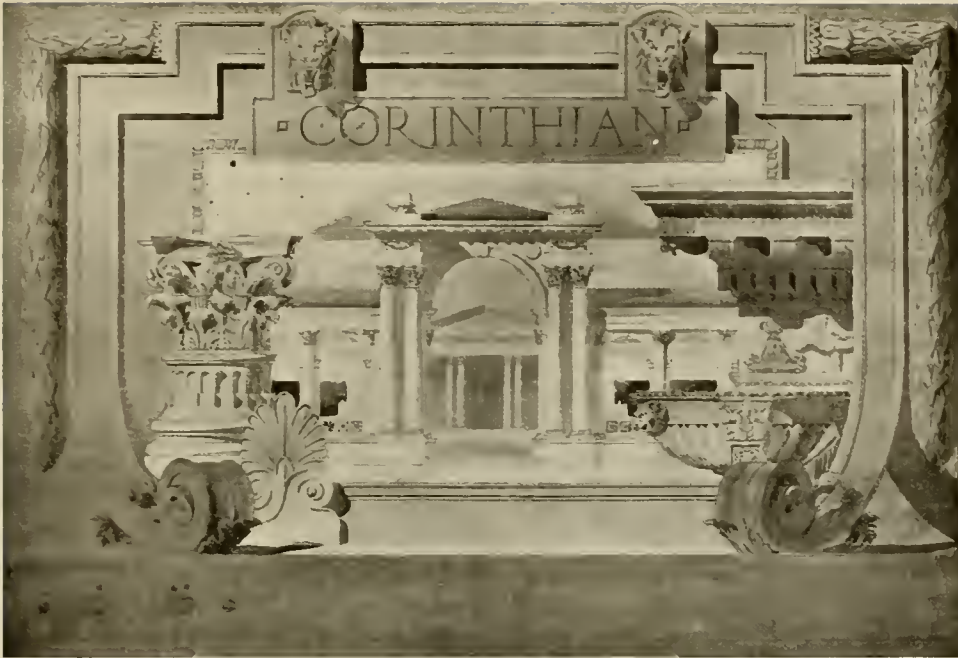
AN ENTRANCE TO A MAUSOLEUM
 Sophomore A. E.
 Medal

J. Felmley



A STUDY OF IONIC ORDER
 Sophomore A. E.
 Mention Commended

H. H. Lueder



Sophomore A. E.
Mention Commended

AN ENTRANCE TO A COURT OF HONOR

G. Hartwell



Sophomore A. E.
Mention Commended

A PAVILION

E. E. Cress



A MEMORIAL TABLET

Grade I
Medal

S. Meriwether

FREEHAND DRAWING



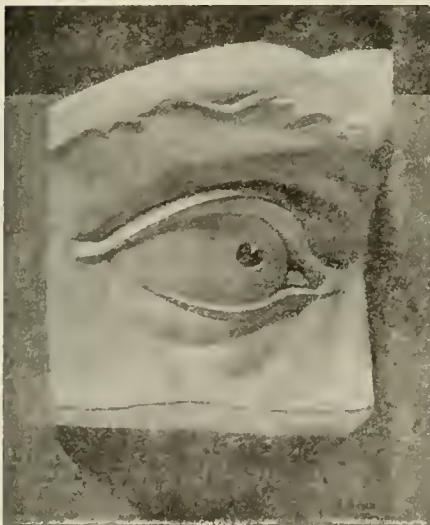
PENCIL SKETCH FROM PHOTOGRAPH

3 hour sketch

J. C. Sherrick



E. L. Stouffer



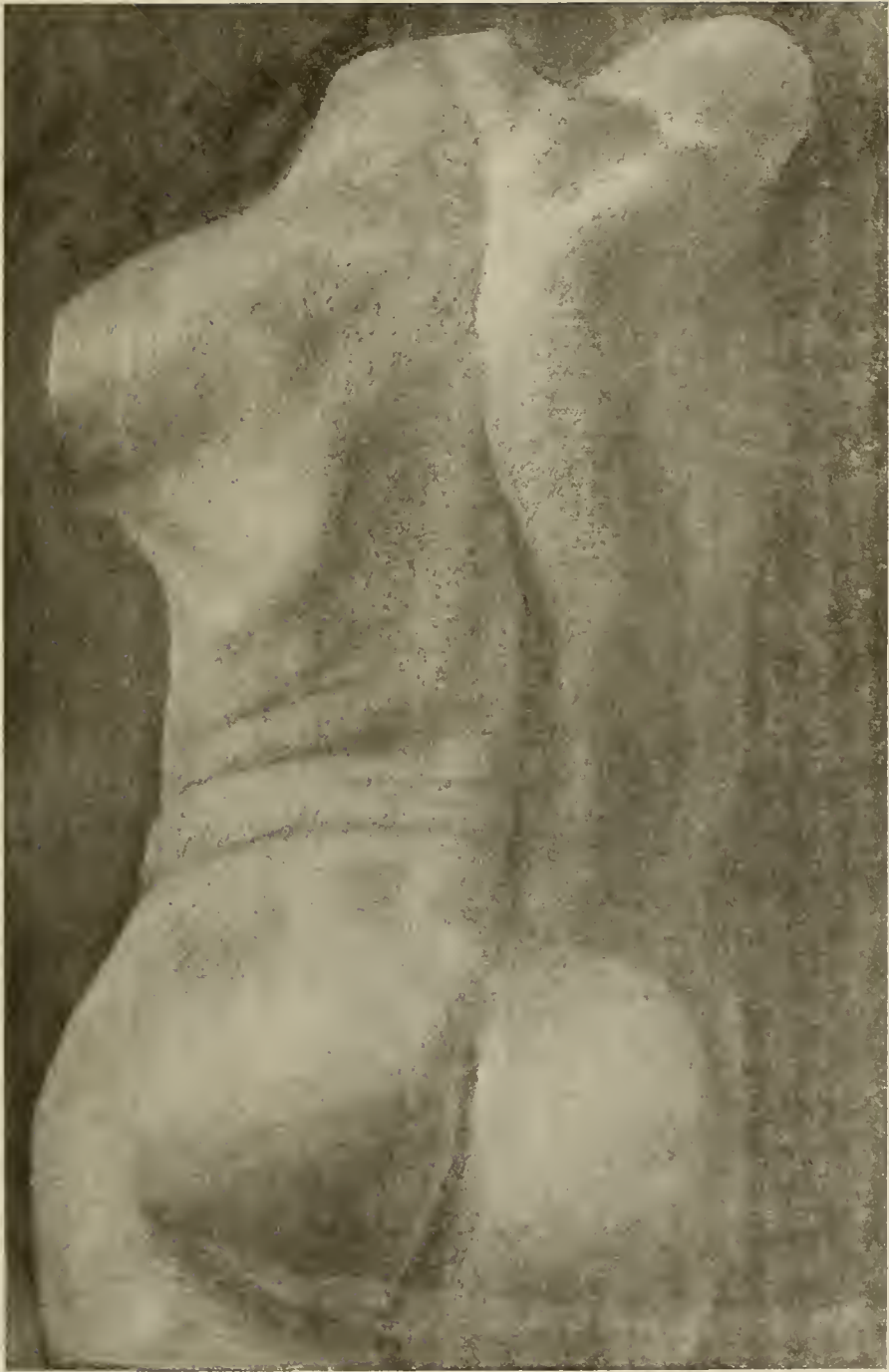
H. C. Pechmann



OUTDOOR SKETCH

Sophomore A. E.
[44]

G. Hartwell

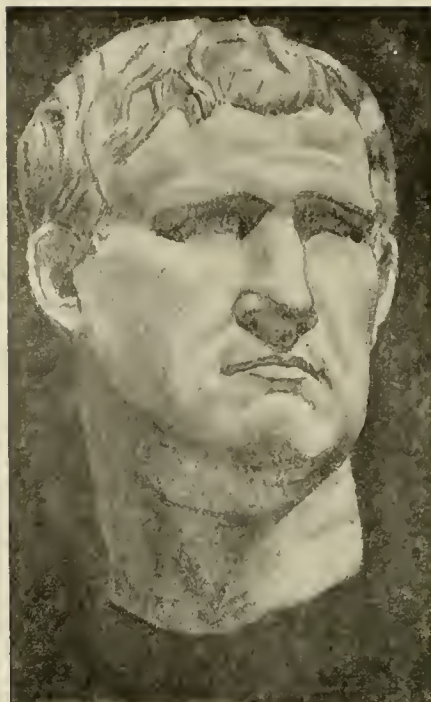


W. S. Kauffman

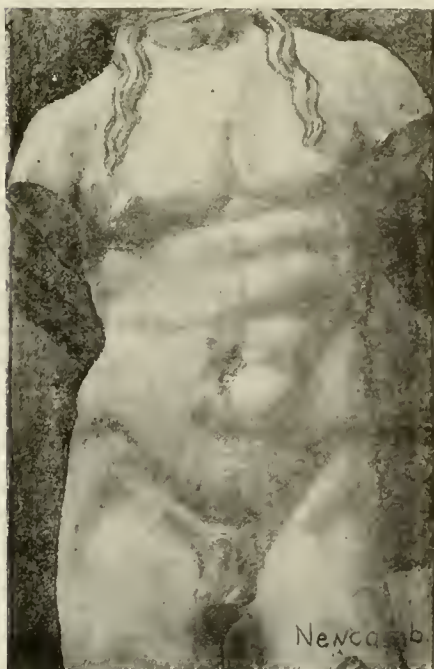
CHARCOAL DRAWINGS



J. C. Beidelman



E. L. Stouffer



E. E. Newcomb



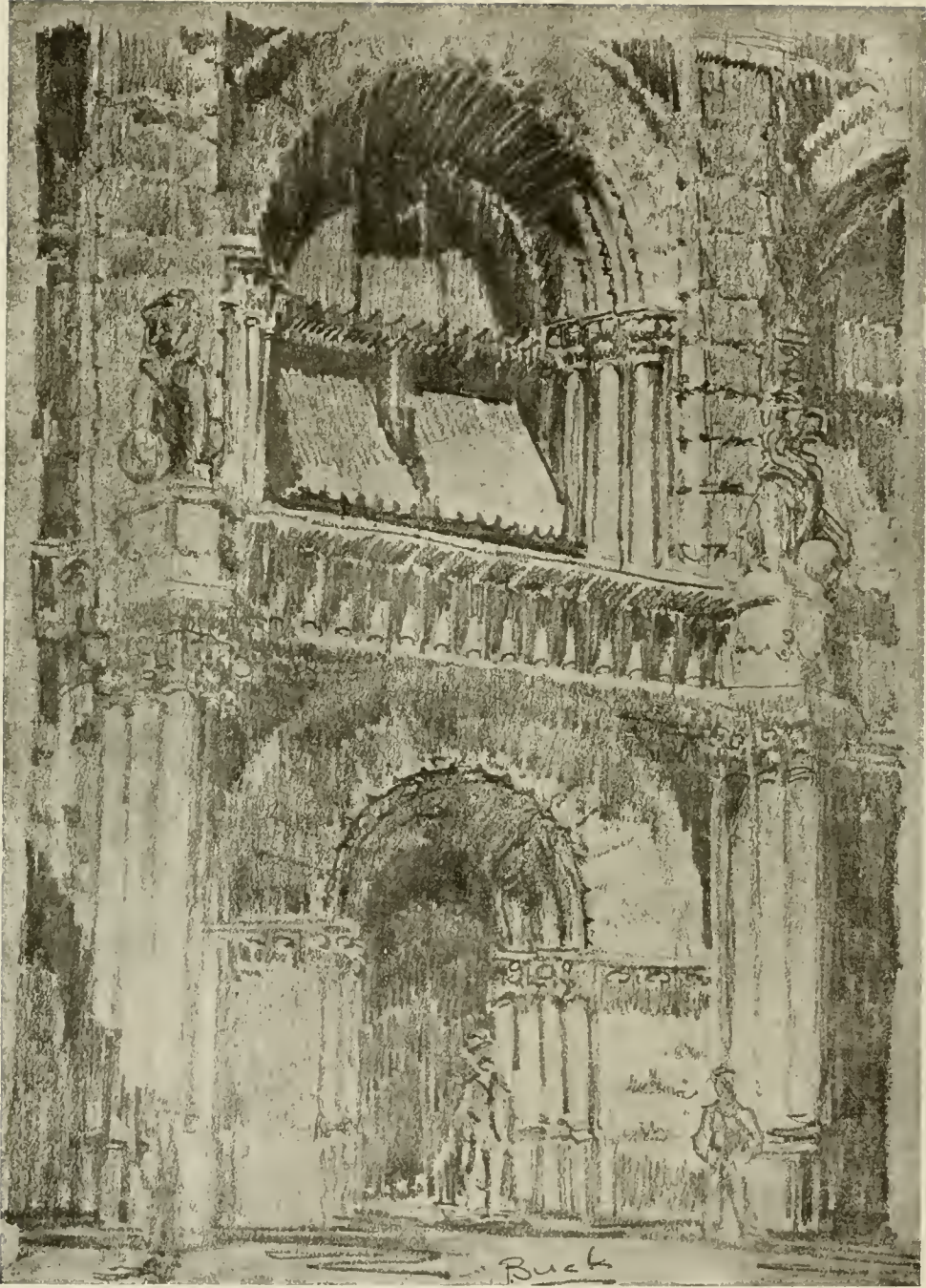
H. Barnes

CHARCOAL DRAWINGS



CHARCOAL DRAWING

C. S. Bernard

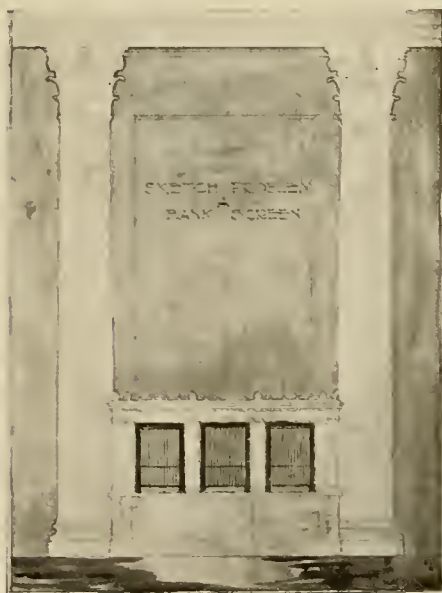


2 hour sketch

PENCIL SKETCH FROM PHOTOGRAPH

H. P. Buck

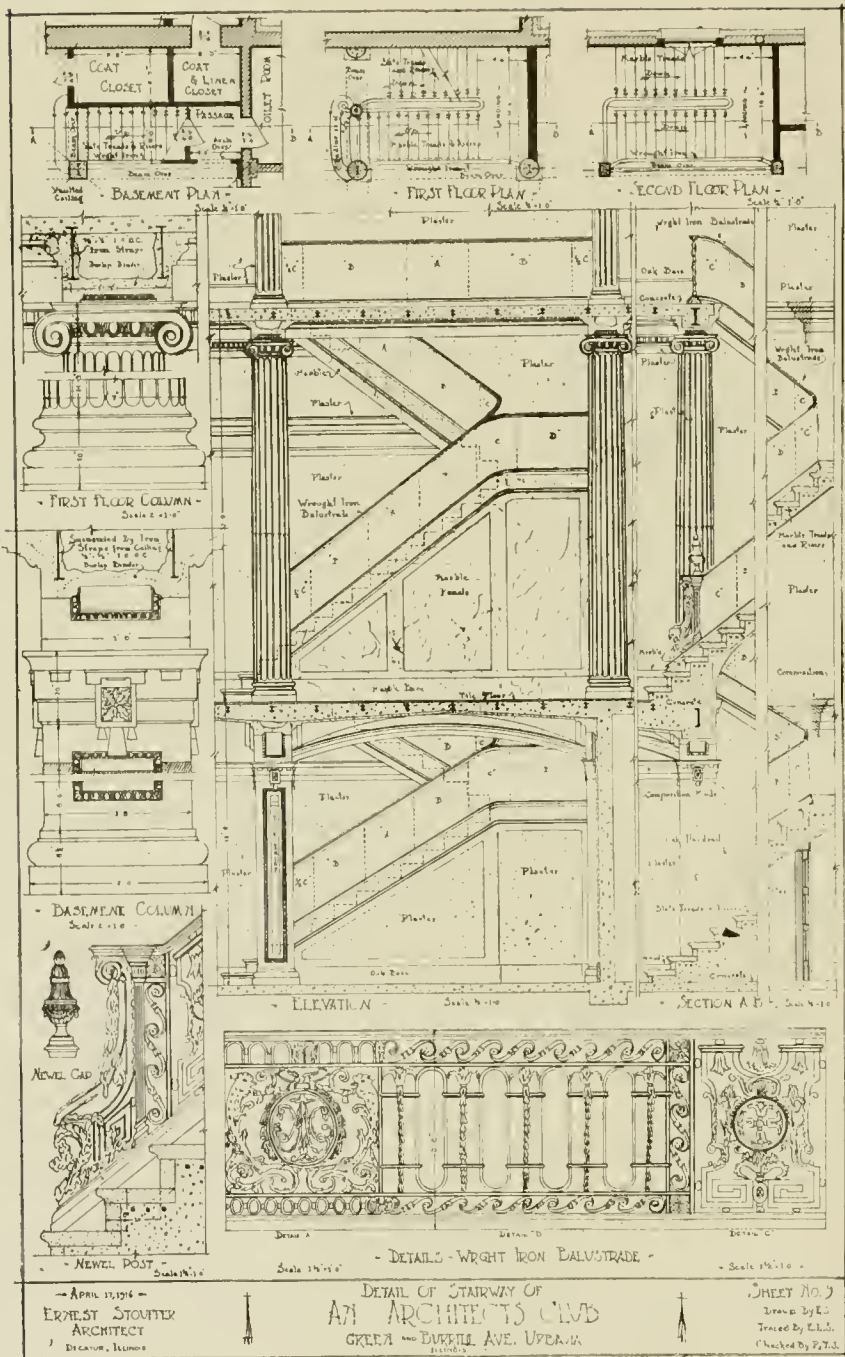
CONSTRUCTION



A BANK SCREEN
8 hour sketch problem

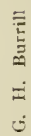
Grade III
Mention

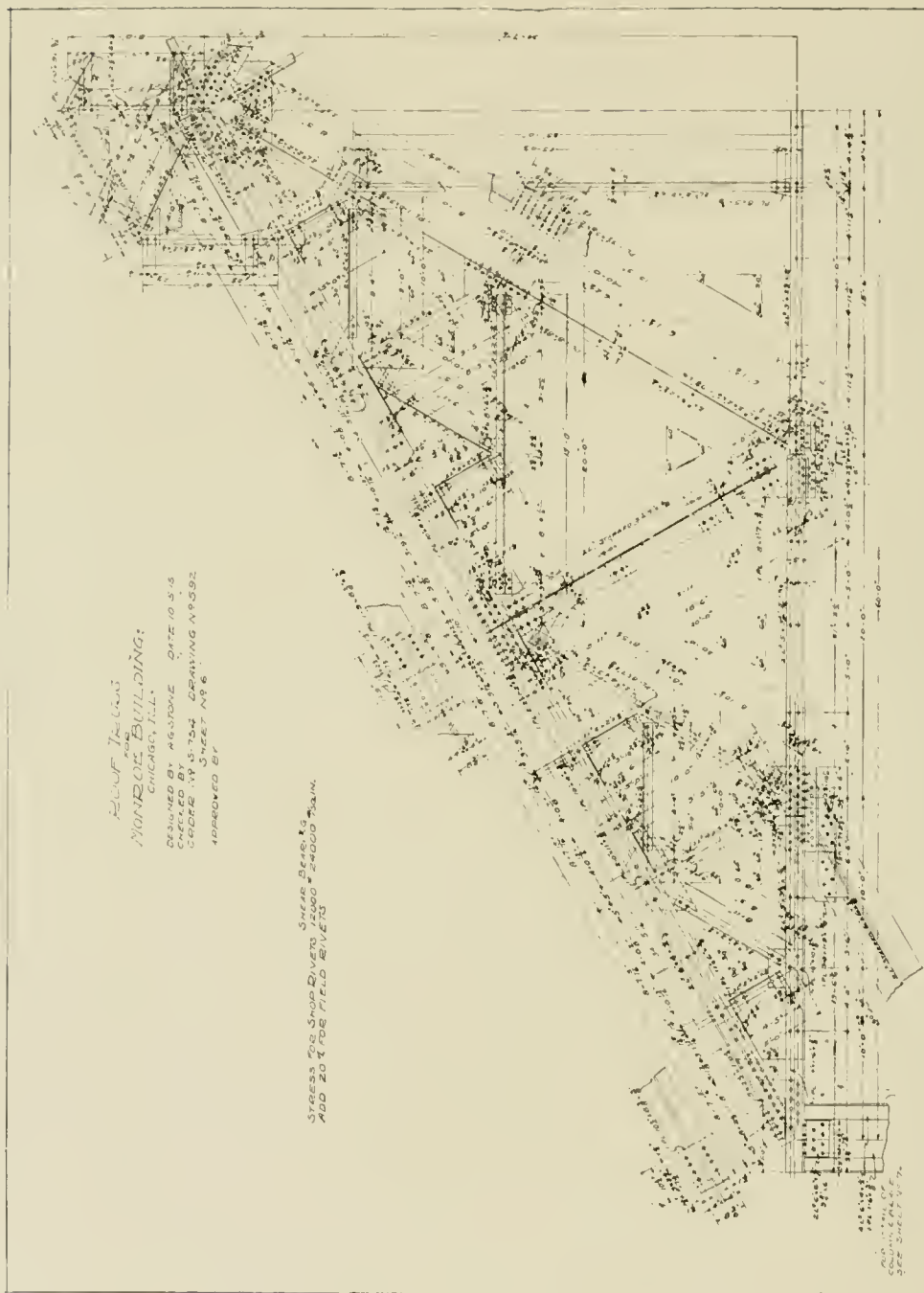
W. W. Hubbard



WORKING DRAWING

E. Stouffer



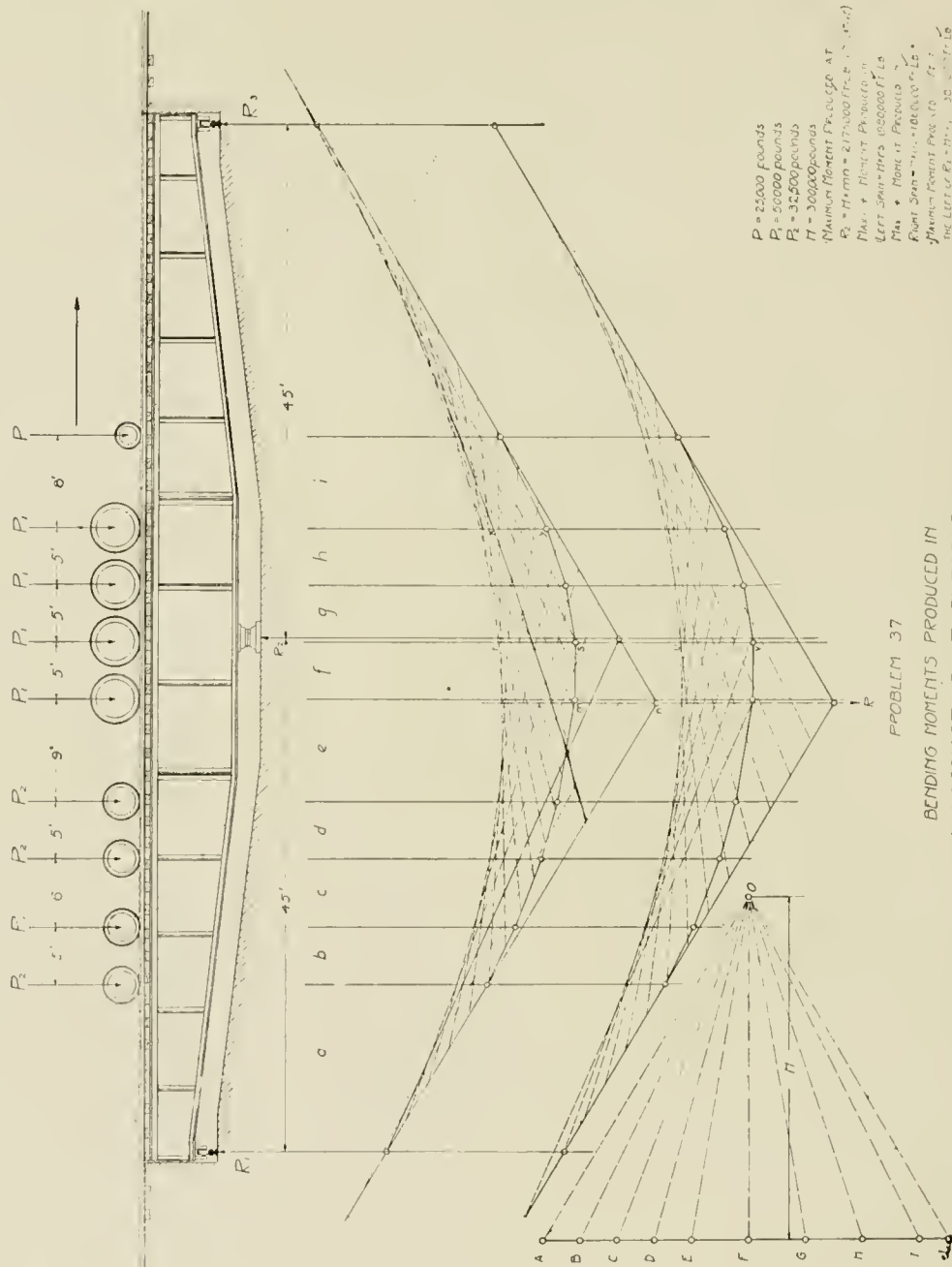


A DESIGN OF A WOODEN ROOF TRUSS.

Notes: 1" bolts to be used thruout. (3 bolts loose) at joints for P's & R's. Scale: A = 1" = 0' 10" Scale of Details 1" = 1" = 0'

ITEM	QUANTITY	SIZE	REMARKS
1. Ridge	1	4" x 6"	
2. Rafters	12	4" x 6"	
3. Purlins	12	4" x 6"	
4. Braces	12	4" x 6"	
5. Posts	12	4" x 6"	
6. Bolts	12	1"	
7. Nails	12	10"	
8. Laths	12	1"	
9. Planks	12	1"	
10. Shingles	12	1"	
11. Siding	12	1"	
12. Gutter	12	1"	

A. C. Holinger



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T. Buell



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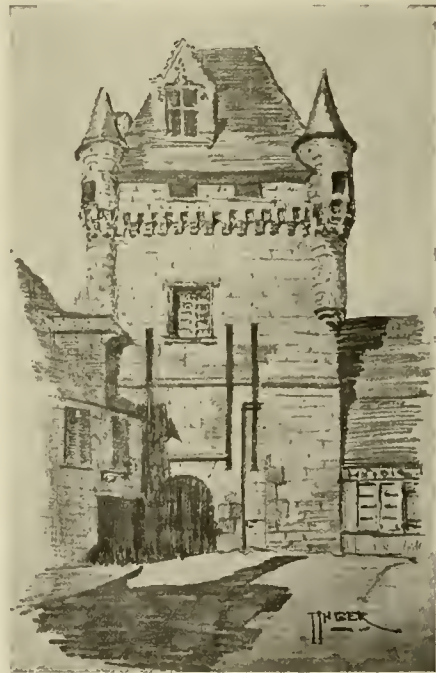
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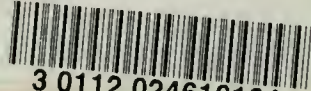
W. Kauffman



PENCIL SKETCH

R. Unger

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